Stolen Art Alert

Formerly ART THEFT ARCHIVE Newsletter *Volume 1 / Number 10 / October 1980*

Attributed to Joan Miro. *Le chat qui chante.* Four-color lithograph, 18 x 28 in (page). This print, the first produced by the group, is a total fabrication, unrelated to any work by Miro. It bears a forged signature at lower right, and a number from an edition of 75 at lower left.

Attributed to Joan Miro. *Le chevalier dans le forêt.* Four-color lithograph, 26 x 20 in (page). Signed lower right with a false signature; numbered lower left from an edition of 75.

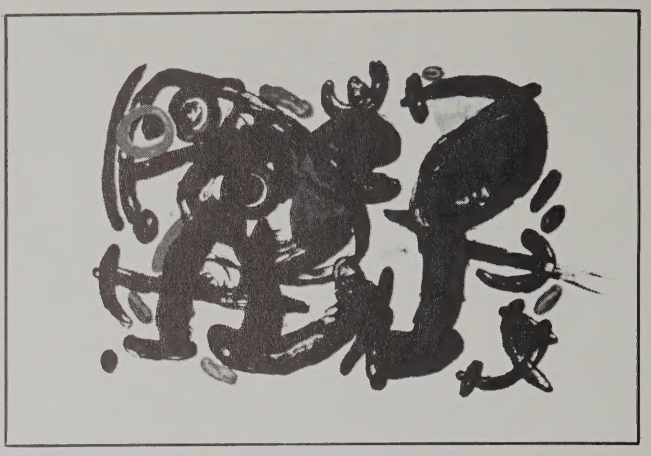
Attributed to Joan Miro. *Les animaux.* Four-color lithograph, 18 x 24 in. The image is a fabrication, unrelated to any work by Miro. There is a false signature at lower right, and an edition number from an edition of 75 at lower left.

GALLERY MAEGHT PRINT FORGERIES IDENTIFIED

During 1979, a Nassau County Police investigation, focused in western Long Island and New York City, led to the seizure of 200 forged prints based on the works of Joan Miro, Marc Chagall, Salvador Dali, and Victor Vasarely. The forgeries were, for the most part, sophisticated imitations of prints published in France by the Fondation Maeght, and distributed exclusively by the Maeght Gallery in Paris and New York. Wide press coverage at the time of the seizure reported that the prints were produced by a ring of art dealers and distributors. Three men were arrested: Melton Magidson, owner of Melton Magidson and Associates, New York (a lithograph wholesaler); Richard Greenberg, owner of Metropolitan Art Associates in Lake Success, Long Island; and Andrew Weiss, a Washington, DC art distributor. The alleged ring was masterminded by a fourth man, identified by authorities as a prominent Manhattan art dealer, who testified in the investigation and has been given immunity from prosecution. This dealer has not been named.

By official estimates, between 800 and 1,000 forgeries were sold by this ring to collectors and dealers throughout the United States. The sale of these prints, estimated at retail value, represents a $12 million fraud. The Nassau County Police Department has released descriptions of sixteen forgeries which are known to have been produced by this syndicate, in order to alert those who may have purchased forged prints.

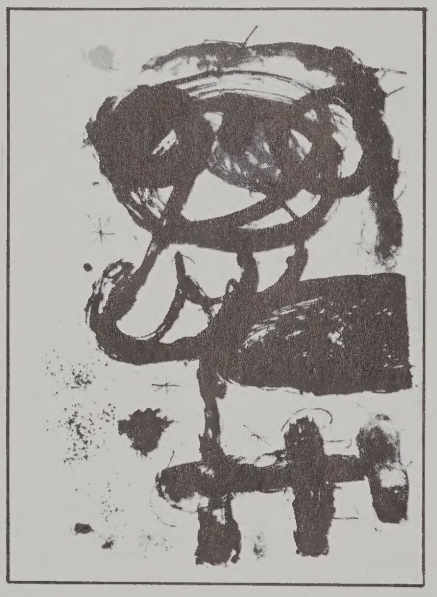
Descriptions of these forgeries are published here for the first time.

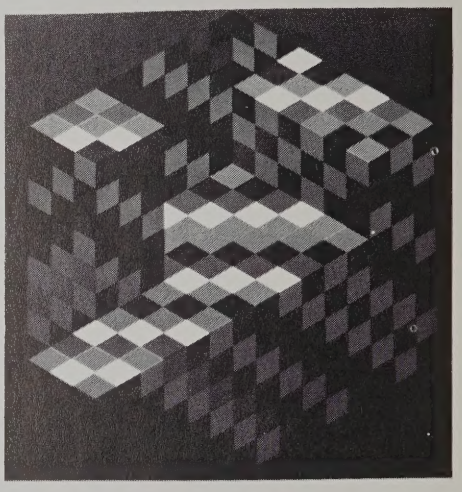


Attributed to Joan Miro. *La ronde de nuit.* Lithograph. Based on an authentic work by Miro, executed in 1973. The original work is on watermarked Reeves paper; the forgery is on unmarked paper. The final, black plate has been omitted in the printing of the forgery; thus it lacks the gloss and tone apparent in the original work. Signed lower right with a false signature.

Attributed to Joan Miro. *Minneapolis.* Lithograph. Based on an authentic work by Miro, executed in 1975. The final black plate has been omitted in the printing of the forgery; thus, it lacks gloss. False signature at lower right.

Attributed to Joan Miro. *Woman Picking Grapes.* Lithograph. Based on an authentic work by Miro, executed in 1964. Printed on unmarked paper inferior to the watermarked Arches paper used for the original. The printing order of the red and black plates was reversed in the forgery, causing the black to be superimposed on red, contrary to the original. False signature at lower right.





Attributed to Victor Vasarely. *Composition.* Color lithograph, signed and numbered. The image is a total fabrication, unrelated to any work by Vasarely. The signature at lower right is false; numbered at lower left.

STOLEN ART ALERT is published twelve times a year by the R.R. Bowker Company (a Xerox Publishing Company), in association with the International Foundation for Art Research. Editorial inquiries should be directed to International Foundation for Art Research, 46 East 70th Street, New York, N.Y. 10021, 212-879-1780. Subscription inquiries and change of address should be directed to Stolen Art Alert, R.R. Bowker Company, 1180 Avenue of the Americas, New York, N.Y. 10036, 212-764-5100. Subscriptions: $48 a year (In Canada and Mexico, add $4 per subscription; in Pan America, add $12 per subscription; elsewhere, add $15 per subscription).

ISSN 0197-0208

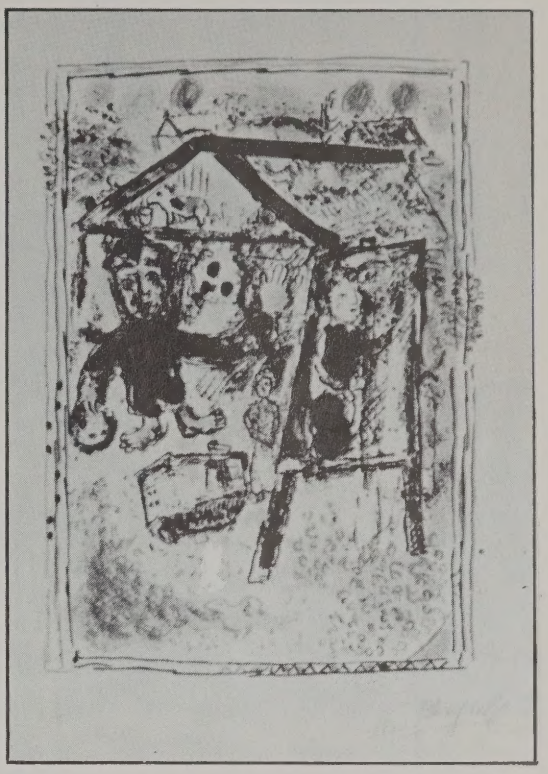
© 1980, International Foundation for Art Research, Inc. No portion of this publication may be reproduced without express written permission of IFAR.

Distributed with cooperation of the Art and Antique Dealers League of America

International Foundation for Art Research, Inc.
Edwin L. Weisl Jr.
President
Bonnie Burnham
Executive Director
Mary Ellen Guerra
Research Associate

R.R. Bowker Company, Data Services Division
Andrew H. Uszak
Vice President, Data Services/Systems
Gertrude Jennings
Editor-In-Chief, Department of Bibliography
Peter Simon
Senior Database Production Manager, Department of Bibliography
Ken Goodman
Assistant Editor

Attributed to Marc Chagall. *Eve.* Lithograph. Based on an authentic work by Chagall, executed in 1969. This large work is the last, and most sophisticated, done by the syndicate. It is based on a careful transcription of Chagall's lithograph onto printing plates. The forgery was struck in an edition of 50, and few were sold. On the whole, the quality of the forgery is inferior to the prints of Chagall. The false signature at lower right is unconvincing.

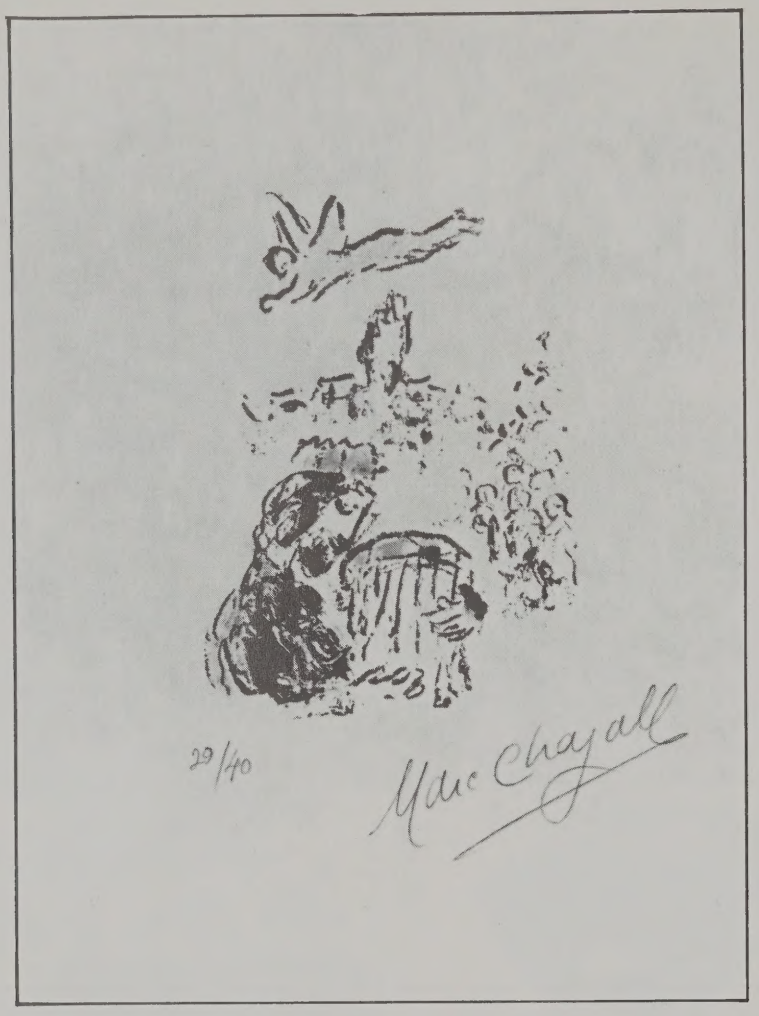


Attributed to Marc Chagall. *Artist in the Village.* Lithograph. Based on an original by Chagall. The forgery is crudely executed with variations from the original. The forgery has an extra margin line at the top. An upside-down figure on the roof of the house has one foot missing. Signed with false signature at lower right; numbered at lower left.

Attributed to Marc Chagall. *Green Horse.* Lithograph. Based on an original by Chagall, the forgery was struck in two editions of 50 each, with corrections to the plate between editions. The signature at lower right is false.

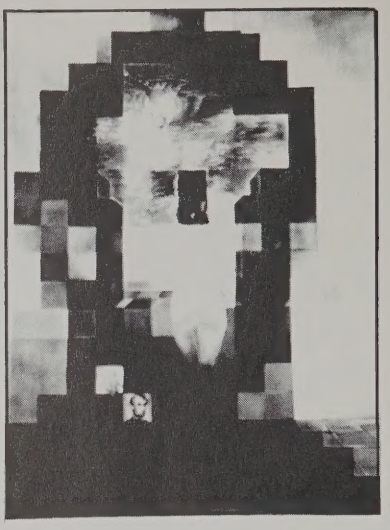
Attributed to Marc Chagall. *Red Pony.* Lithograph. Based on an authentic work by Chagall. The forgery was struck in an edition of 50. The signature at lower right is forged.

Attributed to Marc Chagall. *Au cirque, le pony.* Based on an authentic aquatint in colors executed in 1968. The forgery is not an etching, but rather a photographic reproduction. The forgery has an embossed border to resemble an etching plate impression. False signature at lower right; numbered in an edition of 50 at lower left.

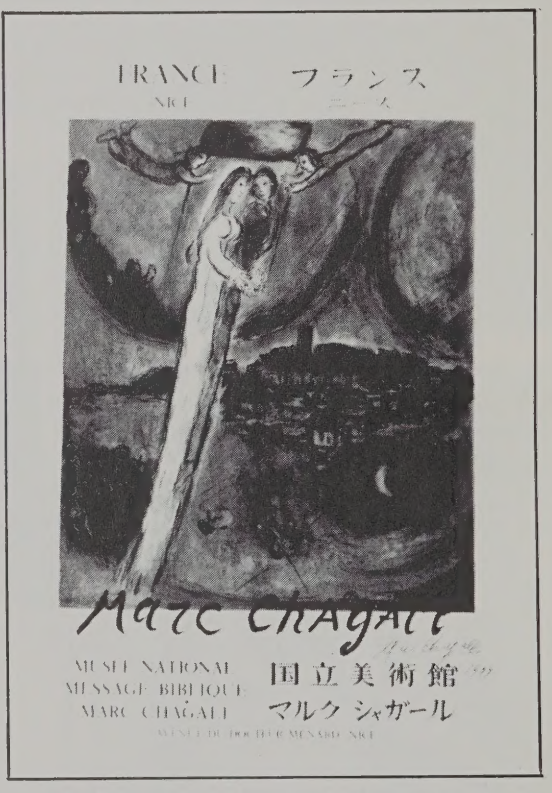


Attributed to Marc Chagall. *King David and the Angel.* Lithograph. Based on an authentic work by Chagall executed in 1974 in an edition of 40 on Japon paper. Forgery shows numerous variations from the original, including a large forged signature at lower right, and forged edition numbers at lower left.

Attributed to Marc Chagall. *Chagall Museum Exhibition Poster.* A number of posters from an exhibition at the Chagall Museum, Nice, have been embossed with a simplified, forged museum seal and signed with a false signature to resemble a limited edition poster distributed to museum members. The authentic Chagall Museum seal is embossed on the paper above.



Attributed to Salvador Dali. *Lincoln Vision Poster.* A large, false signature of Dali has been added to this poster at center right.



Attributed to Marc Chagall. *Marc Chagall, Musee National/Message Biblique.* A number of posters from this exhibition have been signed and dated 1977, usually in felt-tip marker. The signature is fake.

For further information about these works, contact Det. William O'Rourke or Det. Thomas Wallace, Special Investigations, Nassau County Police Department, Mineola, New York; Tel. 516/535-4304.

Stolen Items

The stolen works listed in this publication are grouped under six possible main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous, and within those categories, by more specific headings. An alphabetical index follows the list. The entries are numbered consecutively, for easy reference to the illustrations and index.

The description of each stolen work is followed by the IFAR catalogue number, and the date and place of theft. Names of owners have been withheld. Anyone wishing further information on any object in this publication, or who suspects that he has come in contact with an item in this publication, should contact IFAR. An asterisk * before the catalogue number means that a photograph of the the stolen work is available at IFAR, though not necessarily included in this issue.

An effort has been made to document the objects reported, and bibliographical references have been included whenever they have been found. When we have not been able to document the stolen works, we have accepted the owners attributions. IFAR accepts no responsibility for these.

FINE ARTS

PAINTINGS, PASTELS, MIXED MEDIA WORKS, WATERCOLORS

American, 20th Century

1. **June BLUM.** *Judith van Baron,* 1975. Oil on canvas. 121.9 x 127 cm. Signed l/r. Seated woman with long blond hair wearing a blouse with a sweater over it and striped slacks, her arms crossed in her lap at right center. Behind her in background are standing cutouts by Rosalind Schaefer at left and a painting by Lois Dodd at right. Scene represents a show at the Bronx Museum called Year of the Woman, 1975.
*80.271. Brooklyn, NY. 13 May 80.

2. **CHRISTO Javachef** (b 1935). *The Gates,* 1980. Fabric, pastels, pencil, photostats. 71.1 x 55.9 cm. Signed and dated 1/1: "Christo 1980". Lower foreground depicts a wet surface, horizontal line of hanging fabric across center and sketches of skyscrapers at upper portion of the collage. In a plexiglass frame.
*80.214. New York, NY. 13 Jun 80.

Dutch, 17th Century

3. **Simon Van der DOES** (1653-1717). *Animals in Landscape.* Oil on canvas. 12 x 20 cm. Standing cow, reclining sheep amid rocks in foreground. Two sitting people in middle ground. Behind them is a hill topped by a stone tower, trees. Long vista at left.
*80.268.7. Uithoorn, Netherlands. 19 Mar 80.

4. **Simon Van der DOES** (1653-1717). *Landscape with Animals.* Oil on canvas. 12 x 20 cm. Horse drinks at a stream, cows and sheep stand and lie down on bank. In right corner a shepherd washes his feet, his dog lies at the foot of a tree from a branch of which hangs the shepherd's pack. Background is a hilly landscape with trees.
*80.268.6. Uithoorn, Netherlands. 19 Mar 80.

5. **Pieter WOUWERMAN**(1623-82). *Arrival at Encampment.* Oil on canvas. 54.6 x 69.9 cm. Signed with initials. Numerous figures, some on horseback, gather before two tents. A standard flies from the peak of tent in foreground. Landscape with river at left.
*80.243.5. Greenwich, Ct. May 80.

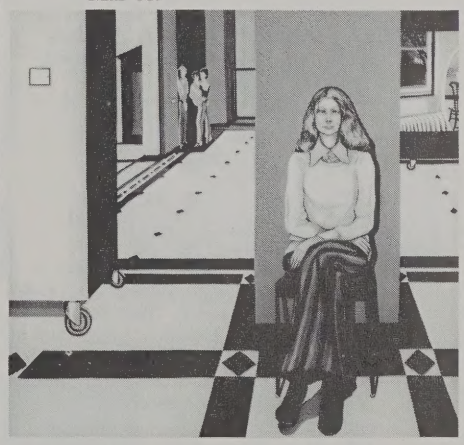
6. **Pieter WOUWERMAN**(1623-82). *Hawking Party.* Oil on canvas. 48.3 x 63.5 cm. Men, wearing plumed hats, mounted on horses. Covered wagon, house and a woman at left. Trees and rolling hills at right.
*80.243.4. Greenwich, Ct. May 80.

Dutch, 19th Century

7. **G. J. BOS** (1825-98). *Cattle Market.* Oil on canvas. 22 x 32 cm. Signed l/r. Cows at center surrounded by a group of people. One man at left holds a stick in the air. Three trees at right. Town seen in a haze in background.
*80.268.8. Uithoorn, Netherlands. 19 Mar 80.

8. **Georg-Hendrik BREITNER** (1857-1923). *Street Scene.* Oil on canvas. 29 x 22 cm. Signed l/r. Narrow street with gabled houses.
*80.268.4. Uithoorn, Netherlands. 19 Mar 80.

9. **Joseph ISRAELS** (1824-1911). *Seated Man.* Watercolor. 33 x 24 cm. Old man with top of head bald, hair long at sides, head bowed, sits with legs spread apart, a staff in his right hand, left hand rests on his thigh.
*80.268.5. Uithoorn, Netherlands. 19 Mar 80.



1. Blum

5. Wouwerman

6. Wouwerman

7. Bos

8. Breitner

9. Israels

10. **Johann Hendrik van MASTENBROEK** (b 1875). *Dutch River Port.* Oil on canvas. 24 x 34 cm. Signed l/r. Boats in river in center with walkway along shore at right. Far shore at left has houses and windmills. Cloudy sky.
*80.268.9. Uithoorn, Netherlands. 19 Mar 80.

11. **Hendrik Willem MESDAG** (1831-1915). *Fishing Boats at Sea.* Watercolor. 15 x 21 cm. Signed l/r. Three boats with sails in middle distance. Other boats in background.
*80.268.3. Uithoorn, Netherlands. 19 Mar 80.

Dutch, 20th Century

12. **Pieter van der HEM** (1885-1961). *Woman and Child,* 1909. Oil on canvas. 30 x 20 cm. Spanish woman stands in doorway at right looking at young girl who comes to her with arms out.
*80.268.10. Uithoorn, Netherlands. 19 Mar 80.

13. *Landscape with Houses.* 40 x 30 cm. Trees and shrubs in foreground open to reveal a cluster of houses and a church above them.
*80.268.13. Uithoorn, Netherlands. 19 Mar 80.

English, 18th Century

14. **John CLEVELY.** *Frigate off an Estuary with its Tender.* Watercolor, pen and ink. 26.7 x 35.6 cm. Sailboat at left in foreground. In middle ground is a three masted frigate. Background shows hilly shoreline.
*80.264.1. London, England.

15. **John CLEVELY.** *Scottish Fort.* Watercolor, pen and ink. 26.7 x 35.6 cm. Two ships, one with three masts, one with two, in a cove at left. Curving shoreline has some houses at right.
*80.264.2. London, England.

16. **Thomas ROWLANDSON** (1756-1827). *Blacklegs.* Watercolor. 22.2 x 27.9 cm. Signed l/r: "Rowlandson", titled l/l. Interior scene shows two men seated before a table at left foreground. A dog reclining on the floor looks up at a man who looks over a divider behind the seated men. At right a group of five people sit and stand around another table.
*80.248.1. London, England.

17. **Thomas ROWLANDSON** (1756-1827). *Coach Entering Cornish Village.* Watercolor, brown ink and wash. 24.1 x 39.4 cm. In foreground a coach full of people, driven by four horses, makes a sharp right turn in the road to enter a village seen in left middleground. Repoussoir tree at right with a standing violinist and dog beneath it.
*80.248.2. London, England.

18. **Thomas ROWLANDSON** (1756-1827). *Woman, Man and Dog.* Watercolor. Approx 22.9 x 17.8 cm.
80.251. London, England.

English, 19th Century

19. **George Bryan CAMPION** (1796-1870). *Seascape.* Watercolor. Approx 45.7 x 61 cm. Sailing ship listing in rough waters, surrounded by smaller vessels. On strip of land in l/r corner are crowds of people.
*80.263.2. London, England.

20. **Miles Birkett FOSTER** (1825-99). *The Bass Rock.* Oil. 61 x 76.2 cm. Seascape with figures pushing a boat onto the shore, l/l. Other figures approach boat from l/r. Ominous dark shape on horizon at right.
*80.263.1. London, England.

21. **Sir Edwin LANDSEER** (1802-73). *Waiting.* Oil. 36.8 x 47 cm. Signed. Five dogs of various breeds in a rudimentary landscape.
*80.249. London, England.

English, 20th Century

22. **L. S. LOWRY** (1887-1976). *Two People,* 1963. Oil on board. 29 x 24 cm. Signed and dated l/l: "L. S. Lowry 1963". Characteristic figures of a man wearing a hat in right profile and a woman seen from the front, her head turned to her right.
*80.258. Salford, England. early 1980.

Flemish, 16th Century

23. *Pieta.* 50 x 30 cm. Crouching Mary looks up, her left hand at her breast, her right supporting the reclining body of the dead Christ in center foreground. Over Mary's left shoulder, the cross bisects the upper half of the painting. Landscape background.
*80.268.12. Uithoorn, Netherlands. 19 Mar 80.

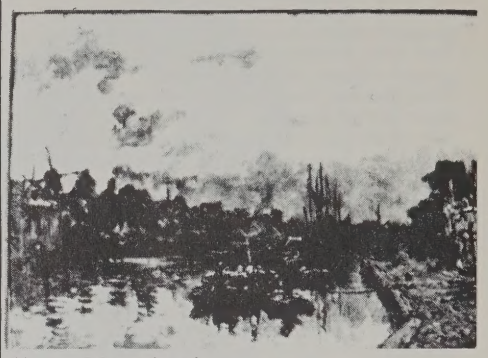
Flemish, 17th Century

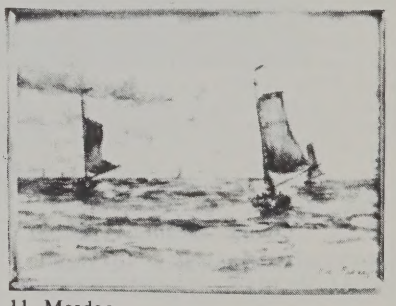
24. **Dirck Theodor NELMBRECKER.** *Peasants around Fountain.* Oil on canvas. Italian scene has a fountain at center with a woman approaching with a jug in her hand at left. Near her sit a group of men and women, a baby sits in l/l corner. On right a seated man plays a guitar, two men stand behind him. Top of painting shows a hillside with trees and a house.
*80.269.13. Rome, Italy. 1 Dec 79.

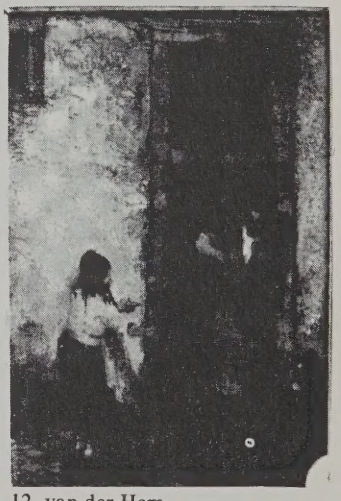
French, 19th Century

25. **Leon Lucien GOUPIL** (1834-90). *Man with Pipe.* Oil on canvas. 33 x 23 cm. Signed l/r. Standing man dressed in long green coat and three-cornered hat, lighting a long pipe, seen from the rear.
*80.268.11. Uithoorn, Netherlands. 19 Mar 80.

26. **Charles Emile JACQUE** (1813-94). *Farm Animals(Two).* Oil on canvas. 12 x 24 cm. Signed l/l. Pair of paintings, one depicting a yard with cock and hens. The other has various farm animals.
*80.268.1-2. Uithoorn, Netherlands. 19 Mar 80.


10. van Mastenbroek


11. Mesdag


12. van der Hem

13. Dutch, 20th c

14. Clevely

15. Clevely

16. Rowlandson

17. Rowlandson

20. Foster

19. Campion

24. Nelmbrecker

25. Goupil

23. Flemish, 16th c

26. Jacque

French, 20th Century

27. **Georges ROUAULT** (1871-1958). *Le chemineau.* Oil on canvas. 22.9 x 17.8 cm. Signed l/c: "G. Rouault". Acc no 64.231. Standing, full figure of a tramp in left profile. He carries a pack on his back and looks at the viewer. He wears a white shirt and red shorts. Background is red-violet with blue-green sky. Painting was cut from its frame.
*80.259. East Lansing, Mi. 29 Aug 80.

Italian, 13th Century

28. **MANDREDINO DA PISTOIA.** *Bishop.* On wood. 80 x 57 cm. Half-length figure wearing mitre, holding book in left hand, has mustache and beard, looks left. Gold leaf background. Painting rises to a pinnacle at center.
*80.269.1. Rome, Italy. 1 Dec 79.

29. **MANDREDINO DA PISTOIA.** *Prophet.* On wood. 80 x 57 cm. Half-length prophet looks right, holds book in left hand. Has long hair and beard, and a mustache. Background is gold leaf. Painting rises to a pinnacle at center.
*80.269.2. Rome, Italy. 1 Dec 79.

Italian, 15th Century

30. **Neri di BICCI** (1419-91). *Madonna and Child Enthroned,* 1478. Tempera on panel. 155 x 60 cm. Cat no 09/00067019. Madonna and Child on elaborate throne flanked by angels who stand behind lotus column supports. Haloed head of Madonna framed by shell motif.
*80.256.1. Volterra, Italy. 24 Mar 80.

31. **School of FRA ANGELICO.** *Annunciation.* Oil on panel. 55 x 75 cm. Interior scene with angel at left entering the doorway. Mary is seated on high-backed chair at right. Above doorway is a circular window with light rays coming through. Dove flies down the rays toward the Virgin.
*80.269.3. Rome, Italy. 1 Dec 79.

32. *Triptych.* Each panel 105 x 75 cm. AFS Pisa 88258. Three panels of a triptych, each separately framed in elaborately carved frames topped by spires. Central panel is Christ Crucified with a deeply receding landscape. Wings show Annunciation scene. Left panel shows Mary sitting in an interior, a book in her lap. Right panel shows the kneeling angel in left profile, holding a stalk of lilies.
*80.262a-c. Lucca, Italy. 22 Mar 80.

Italian, 16th Century

33. **VENETIAN SCHOOL.** *Adoration of the Magi,* late 16th c. Oil on canvas. 50 x 38 cm. Mary seated on a stone block at left holds child in her arms as Magi and their retinue kneel to present their gifts. Behind Mary stands Joseph, his head in his right hand, right elbow leaning on a stone.
*80.269.12. Rome, Italy. 1 Dec 78.

34. *Ecce Homo.* Oil on wood. 66 x 86 cm. Crowd of people and soldiers with spears in foreground at left. Christ, stripped, bound and crowned, surrounded by other men on a stone balcony at right in a smaller scale.
*80.269.11. Rome, Italy. 1 Dec 79.

35. *Madonna and Child Enthroned with Four Saints,* 1519. Oil on canvas. 1.6 x 3.5 m. Two angels support canopy over Mother and Child. On left St. John the Baptist holds a cross and St. Lucy presents her eyes to the blessing Child. On right, St. Bernard holds a cross in his right hand and a cane and book in his left. St. Peter with a key in his right hand, book in left at far right side. Tiled throne base has date "1518" in Roman numerals. Landscape in background.
*80.255.1. Montebicchieri, Italy. 17 Mar 80.

Italian, 17th Century

36. **Michelangelo CERQUOZZI** (1602-60). *Still Life.* Oil on canvas. 115 x 140 cm. Melons, some whole, some cut open, and apples in foreground with clusters of grapes and grape leaves above at right. On left side is a cloth, basket, and cake in background.
*80.269.4. Rome, Italy. 1 Dec 79.

37. **NEAPOLITAN SCHOOL.** *St. Jerome.* Oil on canvas. 113 x 97 cm. Half-length, barechested man in 3/4 left profile looks upward. He holds a pen in his right hand, a book in his left. His right elbow touches a pile of books in l/l foreground.
*80.269.9. Rome, Italy. 1 Dec 80.

38. **Giovanni-Battista SALVI** (Il Sassoferrato, 1605-85). *Madonna.* Oil on canvas. 45 x 57 cm. Bust-length, soulful figure at prayer. Cowl covered head tilted slightly to her left. Rococo-style frame and stand.
*80.244.1. Morella, Spain. 22 Feb 80.

39. **VENETIAN SCHOOL.** *Christ Curing the Paralytic.* Oil on wood. 38 x 50 cm. Interior scene with elaborate architectural details shows profile Christ at c/r, his right arm raised in blessing. He faces a paralytic who is being set down before him by two men. Groups of people at various places in the room look on.
*80.269.10. Rome, Italy. 1 Dec 80.

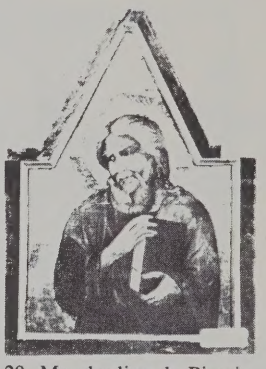
40. **VENETIAN SCHOOL.** *Old Woman.* 68 x 55 cm. Half-length woman with black hat fingers her rosary with her right hand, her left hand rests on her right wrist, her forearm rests on a closed book across which the rosary lies. Caravaggesque light.
*80.269.8. Rome, Italy. 1 Dec 79.

41. *Angel Annunciate.* Oil on canvas. Approx 63 cm sq. Bust-length angel with halo, head bent down, right hand tucked inside mantle over heart. One panel of a diptych.
*80.255.10. Montebicchieri, Italy. 17 Mar 80.

42. *The Draughts Players.* Oil on canvas. 95 x 126 cm. Four men sit around a table playing draughts. Light is Caravaggesque.
*80.269.7. Rome, Italy. 1 Dec 79.

43. *Guardian Angel and Child.* Oil on canvas. 62 x 53 cm. At left an angel

28. Mandredino da Pistoia



29. Mandredino da Pistoia

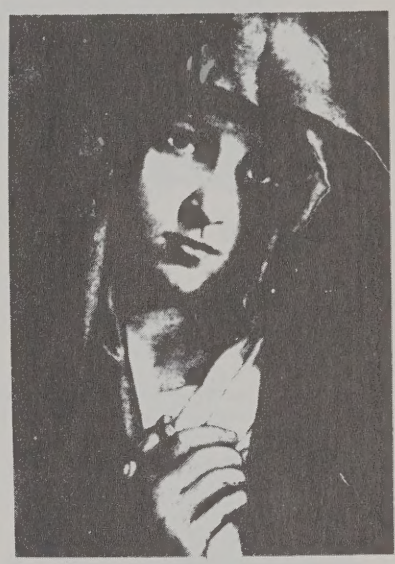
30. di Bicci

27. Rouault

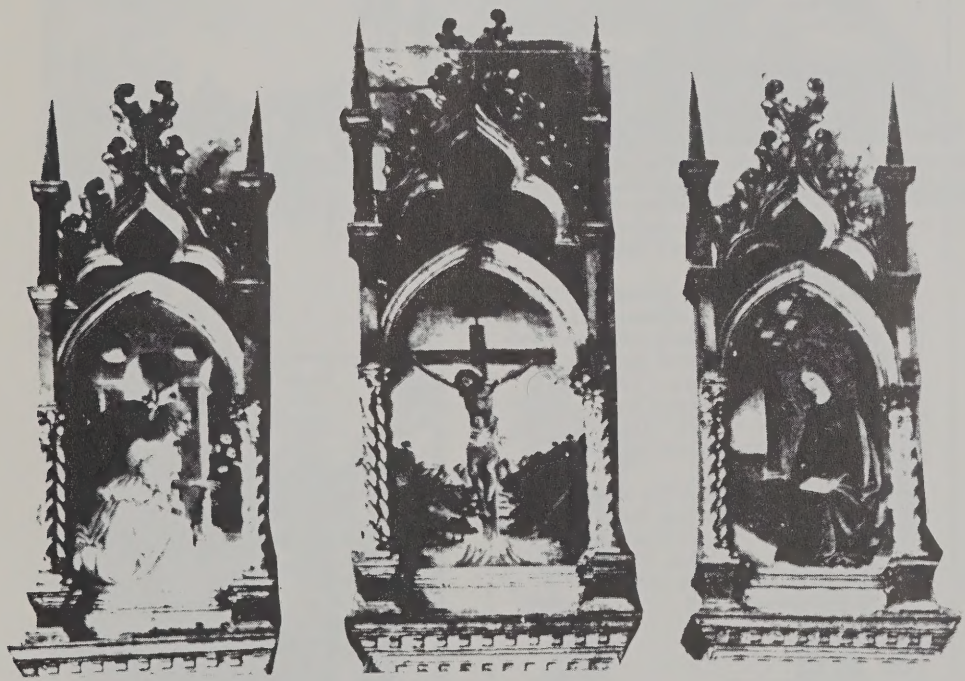
31. School of Fra Angelico

33. Venetian School

35. Italian, 16th c



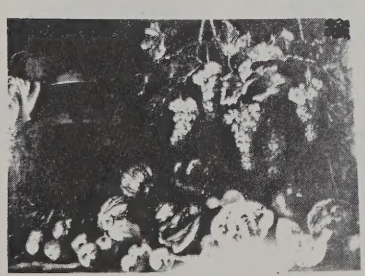
38. Il Sassoferrato



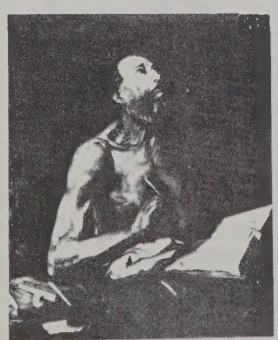
32. Italian, 15th c

42. Italian, 17th c

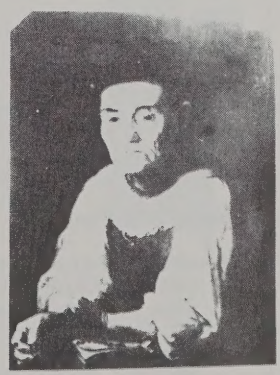
41. Italian, 17th c



36. Cerquozzi



37. Neapolitan School



40. Venetian School

gestures upward with right arm, holds child's hand in left hand. Child looks up at angel, his left arm extended, hand pointing downward, palm up.
*80.255.9. Montebicchieri, Italy. 17 Mar 80.

44. *Man with Pendant Earring.* Oil on canvas. 55 x 40 cm. Half-length figure of a man with a wide smile who looks at viewer, his face in 3/4 left profile, a large earring in his right ear. He holds a threaded needle in his left hand and the end of the thread in his right hand. Light is Caravaggesque.
*80.269.6. Rome, Italy. 1 Dec 79.

45. *Venus Feeding the Cupids.* Oil on canvas. 115 x 80 cm. At center a woman offers a cup to a standing child she is holding with her left arm. In foreground are two seated children l/l and another child holding a bowl partly cut off l/r. Upper left background has a window with a landscape beyond. Light is Caravaggesque.
*80.269.5. Rome, Italy. 1 Dec 79.

Italian, 19th Century

46. **Giacomo FAVRETTO** (1849-87). *Terrace at the Seaside.* Three men and two women play with two dogs on a terrace with a stone railing on which a statue of a youth stands. On left are two large stone columns and some foliage. In the distance is a harbor with some sailboats and a town on a curving strip of shore at left.
*80.269.14. Rome, Italy. 1 Dec 79.

47. **Domenico PENNACCHINI** (b 1860). *Peasant Woman.* Watercolor. 76.2 x 61 cm. Full figure of young, dark haired woman in peasant costume adjusting her right sleeve with her left hand. Surrounded by flowering trees.
*80.263.3. London, England.

Spanish, Medieval

48. *Crucifixion,* 14th c. Panel. 50 x 25 cm. Christ on plain cross in center foreground, the Magdalen kneels at his feet looking up. Mary and St. John stand flanking cross, Mary at her son's right. Landscape in background of trees and buildings with spires.
*80.265.5. Roda de Isabena, Spain. 7 Dec 79.

Spanish, 16th Century

49. Att to **CANITAS.** *Resurrection of Christ.* Oil on panel. 30 x 42 cm. Christ, standing before the tomb, holds the banner of Resurrection in his left hand, right hand raised in blessing. Dawn is breaking behind a landscape. Sleeping guards at each side. Panel split horizontally across the middle.
*80.244.3. Morella, Spain. 22 Feb 80.

Spanish, 17th Century

50. *Madonna and Child.* Oil on canvas. 36 x 45 cm. Figure holding the sleeping infant in her arms. Transparent veil covers the Madonna's head. Sharply defined eyes, eyebrow and nose.
*80.244.2. Morella, Spain. 22 Feb 80.

PRINTS AND DRAWINGS

American, 20th Century

51. **Alexander CALDER** (1898-1976). *Le tamanoir jaune,* 1963. Lithograph. 48 x 65 cm. Signed l/r: "Calder". H.C. from an edition of 90.
*80.190.41. Paris, France. 1980.

SCULPTURE

American, 19th Century

52. **Charles Marion RUSSELL** (1864-1926). *Me Satisfied.* Bronze. H 32.4 cm. Title on base. Edition of 30. Standing Indian wrapped in a blanket and holding a tomahawk.
*80.252. Los Angeles, Ca. 1 Oct 79.

American, 20th Century

53. **Nancy D. EILAN.** *Katia.* Terra cotta. H 30.5 cm. Signed along back of right shoulder: "Eilan -80". Reddish-brown bust of a girl.
*80.253. Stamford, Ct. 29 Jun 80. *Reward*

54. **Evangelos William FRUDAKIS** (b 1921). *Paura.* Bronze. 61 cm. Reclining nude male on a flat plinth. Looks up, body in an attitude of fear. On a stepped wood base.
*80.274. Philadelphia, Pa. 9 Sep 80.

55. **Gaston LACHAISE** (1882-1935). *Prancing Nude.* Bronze. H 30.5 cm. Stamped on base "Lachaise Estate: 1/11 of a posthumous edition.". Ref.: Schiff no 521 820 1131 G. Standing woman with large breasts, shoulder-length hair, her body in a graceful, dancing pose, her right leg extended, toe pointed.
*80.275. New York, NY. Mar 80.

56. **Claes OLDENBURG** (Swedish, b 1929). *Four Soft Dormeyer Mixers,* 1965. Canvas filled with kapok, impressed with patterns in spray enamel and wood, rope and metal hooks. 104.1 x 104.1 x 50.8 cm. Ref.: Barbara Rose, Claes Oldenburg, New York, 1970, p 92.
80.247. Los Angeles, Ca.

57. **George RICKEY** (b 1907). *Open Rectangles, One Up One Down with Acute Angle, Var. III.* Stainless steel. 152.4 x 30.5 cm overall, 101.6 x 12.7 each rectangle. Edition of three.
*80.250. Winnetka, Il.

Italian, 13th Century

58. *Madonna and Child.* Polychromed wood. Standing, angular Madonna with smiling face looks down at Child she holds in left arm. Infant touches Mary's veil with right hand.
*80.254.1. Matrice, Italy. 11 Jun 80.

Italian, 14th Century

59. *Crucifix.* Polychromed wood. Simple cross with Christ with thin outstretched arms. Eyes appear closed, head falls to left, dark hair frames face. Carving shows line of ribs.
*80.254.2. Matrice, Italy. 11 Jun 80.

43. Italian, 17th c

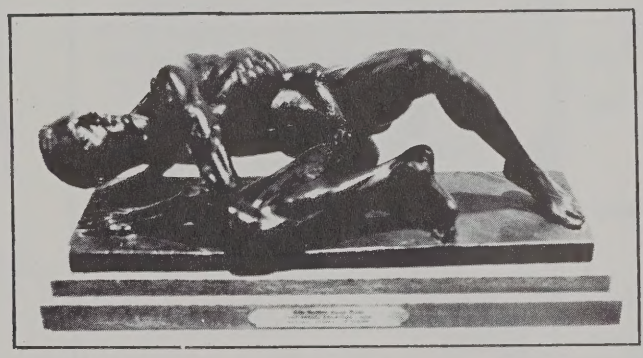
46. Favretto

47. Pennacchini

48. Spanish, 14th c

50. Spanish, 17th c

53. Eilan



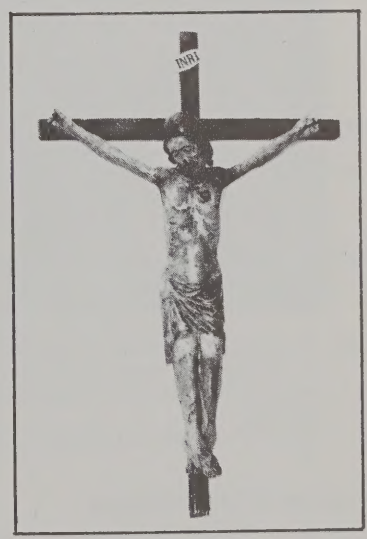
54. Frudakis

58. Italian 13th C.

52. Russell

55. Lachaise

57. Rickey



59. Italian, 14th c

Italian, 18th Century

60. *Madonna and Child.* Polychromed wood. 52 x 25 cm, base 16 x 13 x 10 cm. Standing Mary, her right hand extended, holds Christ on her left hip. Child has left arm extended. Both wear crowns, that of Christ surmounted by a cross.
*80.255.5. Montebicchieri, Italy. 17 Mar 80.

61. *Our Lady of Sorrows.* Polychromed wood. 55 x 24 cm, base 18 x 17 x 7.5 cm. Mary with left hand over her breast, holds her heart pierced with arrows in her outstretched right hand.
*80.255.4. Montebicchieri, Italy. 17 Mar 80.

62. *St. Lucy.* Polychromed wood. 43 x 28 cm, base 21 x 18 x 2.5 cm. Standing saint with right arm extended, holding a palm branch in her hand. Left hand holds a flat-topped vessel against her body.
*80.255.3. Montebicchieri, Italy. 17 Mar 80.

63. *St. Peter.* Polychromed wood. 57 x 26 cm, base 22 x 16 x 2.5 cm. Standing saint with right hand on breast, left arm extended to side. On a small base.
*80.255.2. Montebicchieri, Italy. 17 Mar 80.

Italian, 20th Century

64. **Piera ROSSI.** *Reclining Woman.* Black bronze. Approx 12.7 x 30.9 cm.
80.150.6. Lexington, Ma. Apr 80.

Portuguese, 16th Century

65. *Holy Trinity.* Partly gilded polychromed wood. Reredos carved in high relief. Seated figures of Christ, at left and God the Father, dressed as a bishop, at right, hold a crown between them. Above crown in a circle of light is the dove of the Holy Spirit.
*80.267.2. Estremoz, Portugal. 12 Jan 79.

Portuguese, 17th Century

66. *Angel of the Annunciation.* Partly gilded polychromed wood. H 30 cm.
80.267.5. Estremoz, Portugal. 12 Jan 79.

67. *St. Joachim.* Polychromed wood. H 70 cm. One hand missing.
80.267.4. Estremoz, Portugal. 12 Jan 80.

68. *Virgin and Child.* Polychromed wood. H 35 cm. Standing Virgin in full, flowing robes, holds nude Christ Child on her left arm.
*80.267.3. Estremoz, Portugal. 12 Jan 79.

Portuguese, Century unknown

69. *St. Joseph.* Polychromed wood. H 55 cm. Standing St. Joseph wearing boots and carrying a saw and axe on his back.
*80.267.1. Estremoz, Portugal. 12 Jan 79.

Spanish, Medieval

70. *Virgin and Child,* Romanesque. Stone. H 25 cm. 3/4 length figure of Mary holding Christ on her left arm. Very worn.
*80.265.1. Roda de Isabena, Spain. 7 Dec 79.

71. *Virgin and Child,* Romanesque. Polychromed wood. Seated Mary holds Christ on her lap. He is dressed in long robes and a crown, holds an orb in his left hand , raises his right in benediction. Very frontal group.
*80.265.2. Roda de Isabena, Spain. 7 Dec 79.

72. *Virgin and Child,* Romanesque. Polychromed wood. Approx h 50 cm. Seated Mary holds Christ on her right arm. Her left arm is bent up at the elbow, with the back of her open hand near her shoulder. Fat-faced Christ dressed in long robes, his legs spread apart, holds an object in his left hand.
*80.265.4. Roda de Isabena, Spain. 7 Dec 79.

73. *Virgin and Child with St. Anne,* Romanesque. Polychromed wood. St. Anne's h 60 cm. Three frontal figures in a row. On left a tiny, robed Christ is held in his mother's right arm. Mary wears a crown, stands in center, her left hand pointing to a passage in the open book on St. Anne's lap. On right is a large, seated St. Anne.
*80.265.3. Roda de Isabena, Spain. 7 Dec 79.

DECORATIVE ARTS

CANDLESTICKS, CANDELABRA, LAMPS

American, 20th Century

74. **TIFFANY STUDIOS.** *Floor Lamp.* Glass, bronze. H 182.9 cm, shade diam. 71.1 cm. Signed on lamp: "Tiffany Studios, New York ". Dogwood leaded glass shade, all-over design of pink flowers and green leaves. Lower border of pink mosaics, bordered with beaded bronze. Plain cushion - shaped bronze base, no 377.
*80.243.1. Greenwich, Ct. May 80.

75. **TIFFANY STUDIOS.** *Floor Lamp.* Glass, bronze. H 165.1 cm, shade diam 55.9 cm. Base signed and numbered: "Tiffany Studios, New York, 1505". Finial inscribed: "To E. J. Beinecke, 1916". Dome-shaped peony leaded glass shade in tones of deep red, green and blue. Lower double border of plain rectangular mosaics on either side of a row of foliage. Matching base.
*80.243.3. Greenwich, Ct. May 80.

76. **TIFFANY STUDIOS.** *Floor Lamp.* Glass, bronze. H 165.1 cm, shade diam 61 cm. Signed: "Tiffany Studios, New York". Dome-shaped dogwood glass shade with an upper section of pale green mosaic squares and an irregular border of pink and white dogwood

60. Italian, 18th c

61. Italian, 18th c

62. Italian, 18th c

63. Italian, 18th c

70. Spanish, Romanesque

72. Spanish, Romanesque

69. Portuguese

71. Spanish, Romanesque

blossoms with green foliage. Bronze reeded column and circular base with reeded lotus leaves on six, short, spreading feet.
*80.243.2. Greenwich, Ct. May 80.

77. **TIFFANY STUDIOS.** *Poppy Filigree Lamp.* Glass, bronze. Approx h 66 cm, shade diam 50.8 cm. Signed and stamped on bottom: "Tiffany, New York". Cone-shaped shade has red petals on white background with metal overlay. Base is bronze and glass with baluster-like supports, pierced with bubble-like blown glass and a stepped, circular base. Switched by turning finial on top.
80.277. New York, NY. mid-Aug 80.

French, 18th Century

78. *Candlesticks (Pair),* ca 1760. Ormolu. H 19.7 cm. Louis XV style. The baluster columns have spiral mouldings and acanthus leaves, the sconces have detachable wax pans. The whole is supported on a circular base with swirled fluting, bead moulding and acanthus leaves.
*80.272.2 a-b. New York, NY. 29 Jul 80.

CERAMICS, POTTERY, PORCELAIN

French, 18th Century

79. *Sevres Vase and Cover,* ca 1770. Soft paste porcelain. H 40.6 cm. The ground color is a deep bleu-de-roi, its surface covered with a gold oeil-de-perdrix design. Fluting on the base is white, blue and gold. Burnished gold is also used on raised foliage swags, handles, borders, etc. Principal panel is oblong and rectangular, painted in polychrome, showing young lovers against a rural landscape. Subject on reverse panel is pastoral trophies. Cover is convex, fitting into the lip of the vase. Handle is a knob. Ormolu mount is chased with a border of stiff leaves and a diaper design on the sides.
*80.272.1. New York, NY. 29 Jul 80.

CLOCKS, TIMEPIECES, WATCHES

English, 18th Century

80. **William WEBSTER** (Exchange Way, London). *Bracket Clock.* Mahogany, brass. Signed on back of works. William and Mary style with brass handled top, fine brass dial, inverted ball top case terminating to brass bracket feet. Roman and Arabic numerals on face.
*80.261. Stamford, Ct. 25 Aug 80.

GLASS

American, 20th Century

81. **STEUBEN GLASS** (Sidney Waugh, designer). *The Steinway Vase.* Crystal. H 39.4 cm. Made to commemorate the 100th anniversary of Steinway and Sons, the piano firm. Tall, covered vase with pedestal base. Cover capped by a lyre-shaped finial reminiscent of the Steinway symbol. Crystal is engraved with a design showing Apollo playing his lyre. Above figure is inscription: "A Century of Service to Music." Beneath figure: "Steinway and Sons", the words underlined by a series of "fermatas", the musical sign for a sustained note.
*80.276. New York, NY. 28 Jul 80.

ICONS

Greek, 18th Century

82. *Christ.* On heavy board, slightly bent. 42.5 x 31.8 cm. Christ in blue-green robe, enthroned, holds scripture in His left hand, blesses with right. Three angels around Him. By His legs are a lion, at left, and an eagle, at right, shown to the torso. Christ's feet rest on blue-green globe which has the sun, a man's round face, and the moon, a woman's profile face.
*80.260.2. Belmont, Ma. Jul 80.

83. *Virgin and Child.* 19.6 x 14 cm. Faces painted in typically Greek style. Clothing and hands of the figures, as well as the background, are silver.
*80.260.4. Belmont, Ma. Jul 80.

Russian, 17th Century

84. *Calendar of Saints.* Icon divided into three levels , each subdivided into representations of saints, nine in all. On the bottom row are two human figures with animal's heads. The painted part of the icon is surrounded by a solid beige border.
*80.260.8. Belmont, Ma. Jul 80.

85. *St. Arsenja Flanked by St. Ieremej and St. Dmitrij.* 33 x 24.8 cm. Saints at sides hold swords. Background is gold with distinct gold rays directed at saints. Finely depicted faces contrast with rough design of figures and clothing. Icon is rounded at the top.
*80.260.3. Belmont, Ma. Jul 80.

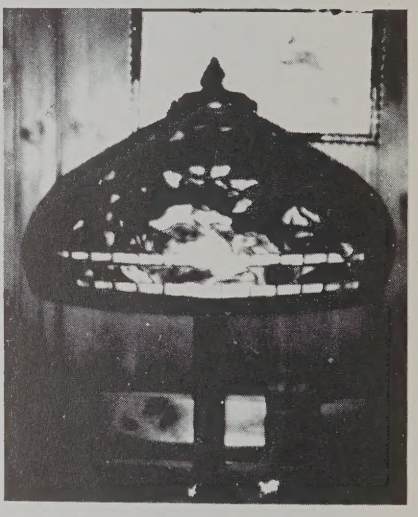
86. *St. Nicholas.* Head of saint in rather dark colors against a background of muted gold rays.
*80.260.7. Belmont, Ma. Jul 80.

Russian, 18th Century

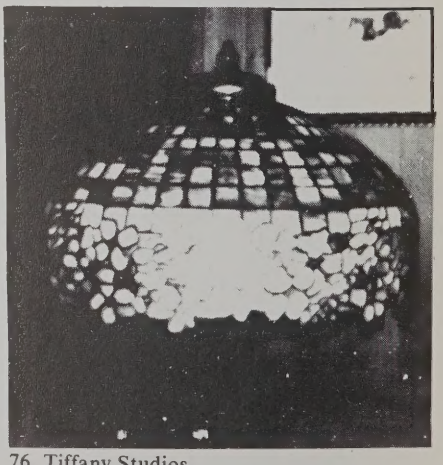
87. *The Apparition of the Virgin to St. Sergius,* ca 1750. 17.8 x 14 cm. On left the Virgin and two saints stand facing kneeling St. Sergius and St. Michael at right. Background of castles and churches. At top in a medallion resting on stylized clouds is the Trinity. Title of work inscribed above in Old Church Slavonic.
*80.260.1. Belmont, Ma. Jul 80.

88. *Archangel and Saints.* Divided into three horizontal levels. The middle level shows white figure of Archangel flanked by Sts. Flor and Paul in crimson robes on angel's right and Sts. Efrosim and Savelij in black robes on left. Upper level has Virgin of Kazan,, the Resurrection and St. Nicholas. Lower level shows St. Barbara, St. George and the dragon and St. Alexandra. Surrounded by crimson

74. Tiffany Studios



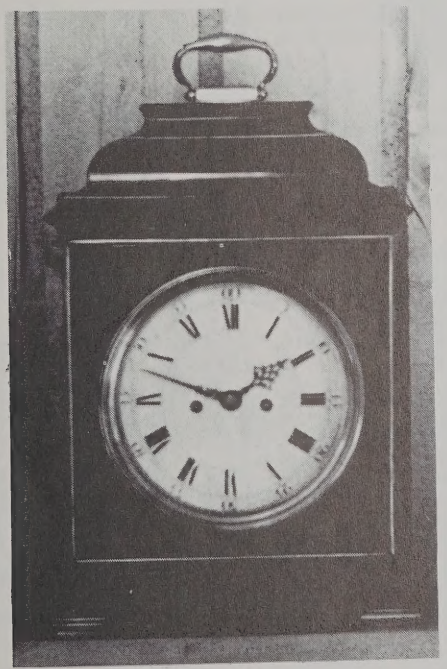
75. Tiffany Studios



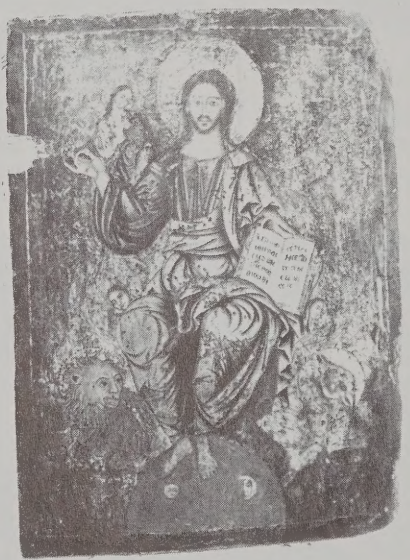
76. Tiffany Studios

78. French, 18th c

79. French, 18th c



80. Webster



82. Greek, 18th c

frame ornamented with black and white lines.
*80.260.6. Belmont, Ma. Jul 80.

89. *Saint at Altar.* On heavy board. 22.2 x 17 cm. Inscription beneath, in Old Church Slavonic, tells about the sacrifice laid on the altar. Primitive peasant style. Saint walks out of blue door toward a table covered with white cloth, laden with sacrifices. He extends hands in gesture of blessing. In background are peaks of castles at left, and at right a blue sun with white rays aimed at saint and altar.
*80.260.5. Belmont, Ma. Jul 80.

JEWELRY

Dutch, 18th Century

90. *Cap Pins (Pair).* Gold. Filigree.
80.273.9. New York, NY. 7 Sep 80.

European, 19th Century

91. *Bracelet,* probably French, ca 1865. Gold, precious and semi-precious stones, photographs. Gold hinged band with five initialed segments. "P" made of 22 sapphires, "A" of 28 rubies, "F" of 27 diamonds, "J" of 11 emeralds, "O" of 28 turquoise. Photographs of children on reverse side.
80.273.3. New York, NY. 7 Sep. 80.

92. *Bracelet,* probably Italian, ca 1860. Coral, gold. Carved pink coral flowers set in gold.
80.273.11. New York, NY. 7 Sep 80.

93. *Bracelet,* probably Italian. Cameo, gold. Overall l 17.8 cm, cameo w 3.8 cm. Bracelet composed of a single cameo of Eros, a basket of flowers and a dove set in a gold flexible band.
80.273.15. New York, NY. 7 Sep 80.

94. *Brooch,* probably Nice, France, ca 1860. Cameo, gold. Bust portrait of a man in a gold setting.
*80.273.4. New York, NY. 7 Sep 80.

95. *Brooch,* probably Italian, ca 1890. Cameo, gold. 3.5 x 4.7 cm. Portrait of a young boy set in gold.
80.273.6. New York, NY. 7 Sep. 80.

96. *Brooch,* probably Italian, ca 1850. Cameo, gold enamel. 4.8 x 6 cm. Oval, pink-tan shell cameo depicting two angels, a palm tree and flowers. Blue enamel and gold frame.
80.273.10. New York, NY. 7 Sep 80.

97. *Brooch,* probably Italian, ca 1840-50. Cameo, gold. 5.1 x 5.7 cm. Cameo of Diana in clouds.
80.273.14. New York, NY. 7 Sep 80.

98. *Cameos (Pair),* probably Italian, ca 1840. Cameo, gold. Man 2.9 x 3.3 cm, Woman 2.9 x 3.5 cm. Portrait busts of a man and a woman set in gold.
80.273.12 a-b. New York, NY. 7 Sep 80.

99. *Locket,* ca 1860. Agate, gold. 3.8 x 2.5 cm. Hinged, oval-shaped, carved agate in a shell design mounted in gold. Photographs of a man and woman inside.
80.273.8. New York, NY. 7 Sep 80.

100. *Lorgnette and Case,* possibly French, ca 1870. Gold, enamel, pearls. Chain l 67.3 cm. Folding, rectangular-shaped glasses. Gold and blue enamel case with flowers. Double chain interspersed with pearls.
80.273.13a-d. New York, NY. 7 Sep 80.

101. *Magnifying Glass.* Brass, agate. L 7.6 cm, glass diam 2.5 cm. Brass handle in shape of a hand holding an agate ball.
80.273.16. New York, NY. 7 Sep 80.

102. *Necklace,* probably Italian, 1850-60. Coral, gold, pearls, enamel. Coral branches with gold mounts and green enamelled gold leaves between each link. Five detachable pendants of green enamelled leaves with pearls and coral drops.
*80.273.2. New York, NY. 7 Sep 80.

103. *Scarf Pin,* 1890-1900. Gold, enamel, diamond, pearl. Enamelled gold head of "Punch" with diamond and pearl drop at tip of cap.
80.273.5. New York, NY. 7 Sep 80.

104. *Tiara,* probably Italian, 1850-60. Coral, gold, pearls, enamel. Coral branches with gold mounts and intertwining wires, embellished with pearls and green enamelled gold leaves.
*80.273.1. New York, NY. 7 Sep 80.

Italian, 19th Century

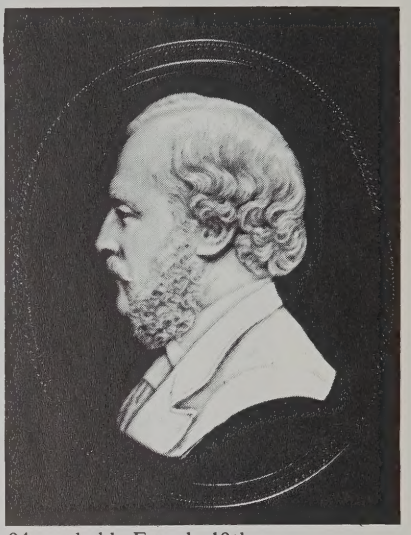
105. **NERI** (Rome). *Brooch,* ca 1870. Cameo. Bust portrait of a boy, on a white and beige shell cameo.
80.273.7. New York, NY. 7 Sep 80.

106. *Bracelet.* Stone mosaic, gold, red glass. Approx l 11.8 cm. Six oval-shaped mosaics of Roman ruins and buldings in a landscape, mounted in red glass, set in gold.
*80.281.3. New York. NY. 12 Sep 80.

107. *Brooch.* Stone mosaic, gold, red glass. Approx 2.5 x 3.2 cm. Oval mosaic showing St. Peter's, Rome, set in red glass, mounted in gold.
*80.281.4. New York, NY. 12 Sep 80.

108. *Brooch.* Mosaic, gold. Approx 7 x 5.1 cm overall, each pendant approx 3.2 and 2.54 cm. Square mosaic showing a tower ruin in a landscape in a gold setting with floral decorations.Three tear-drop pendants with mosaic scenes, also set in gold, suspended from the brooch. Left pendant has been recovered.
*80.281.2. New York, NY. 12 Sep 80.

109. *Brooches (Two).* Stone mosaic, gold, onyx. Approx 4.1 x 3.5 cm. Two brooches with oval stone mosaics set in onyx, mounted in gold. One mosaic shows a young woman in peasant garb with a landscape background with ruins. The other shows a young male peasant in a landscape with ruins.
*80.281.6-7. New York, NY. 12 Sep 80.

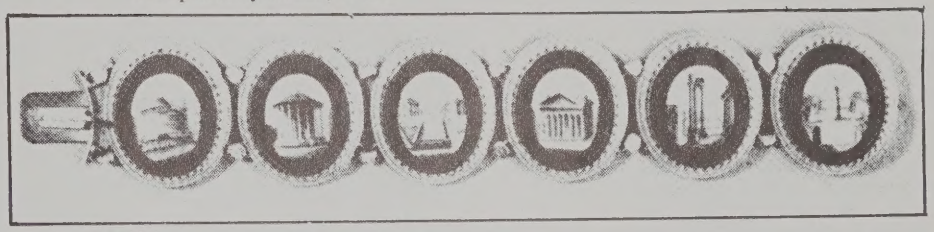


94. probably French, 19th c

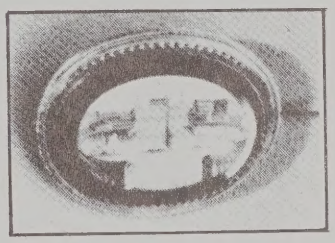
102. probably Italian, 19th c

104. probably Italian, 19th c

103. European, 19th c



106. Italian, 19th c



107. Italian, 19th c

110. Italian 19th c

108. and 111. Italian, 19th c

109. Italian, 19th c

110. *Cuff Stud.* Stone mosaic, gold, red glass. Approx 1.6 x 1.3 cm. Oval mosaic of a Roman ruin set in red glass mounted in gold.
*80.281.5. New York, NY. 12 Sep 80.

111. *Necklace.* Mosaic, gold. Approx l 30.5 cm. Ten oval mosaic pictures of Roman ruins and buildings in graduated sizes set in gold. A floral cluster in gold separates each mosaic.
*80.281.1. New York, NY. 12 Sep 80.

LITURGICAL OBJECTS

Italian, 17th Century

112. *Chalice.* Silver. 22.5 x 10.2, base diam 8.5 cm. Two marks beneath base: crossed keys and the head of an animal. Circular base has a bishop's coat of arms. Knob is resoldered. Lower part of cup decorated with swirling foliage.
*80.256.6 . Volterra, Italy. 24 Mar 80.

113. *Chalice,* 1606. Silverplated copper. 25 x 13.2 cm. Incised beneath base: "F. Basilio Senese 1606". Cat no 09/00066991. Lower part of cup decorated with cherubs, symbols of the passion and floral motifs. The knob has saints. Base is undulating shape with vine and floral bands. Pictured in lobes of base are St. Justin, Madonna and Child, coat of arms and an abbess.
*80.256.2. Volterra, Italy. 24 Mar 80.

Italian, 18th Century

114. *Censer,* 1790. Silver. 25 x 13 cm. On plain circular base with foliate openwork design. Long chain, plain cover.
*80.255.6. Montebicchieri, Italy. 17 Mar 80.

115. *Chalice.* Silver. 24 x 12 cm. Cat no 09/00066992. Circular base decorated with medallions with undulating borders and grape clusters. Knob is shaped like an inverted pear with live fishes in the medallions. Lower part of cup has same motif.
*80.256.3. Volterra, Italy. 24 Mar 80.

116. *Incense Boat,* 1790. Silver. 7 x 18 cm. Top has two hinged openings, body has designs. On a short stem, plain base.
*80.255.7. Montebicchieri, Italy. 17 Mar 80.

117. *Monstrance,* 1781. Silver. Circular reliquary box surrounded by cloud motif with winged putto heads at the compass points. Rays extend around all. On a chased, knopped stem, chased base.
*80.255.8. Montebiccheri, Italy. 17 Mar 80.

Italian, Century unknown

118. *Censer.* Silver. 27 x 11 cm, base diam 8.3 cm. Cat no 09/00066990. Embossed and pierced. Beneath the base are two marks, one faded, the other inscribed: "A.C." in a rectangle.
*80.256.4. Volterra, Italy. 24 Mar 80.

119. *Incense Boat.* Silver. 7 x 19 cm. base 5 x 8 cm. Cat no 09/00066987. Scalloped base, sides lobed, cover incised with a burin and embossed with figures of St. Attinia and St. Greciniana.
*80.256.5. Volterra, Italy.24 Mar 80.

Spanish, 16th Century

120. *Reliquary Box.* Carved wood. Approx h 25 cm. Base shows four evangelists with their animal symbols supporting a carved box.
*80.265.6. Roda de Isabena, Spain. 7 Dec 79.

ORIENTAL ART

CHINESE

Ceramics, Ch'ing Dynasty (1644-1912 AD)

121. *Brush Pot,* late Kang H'si. Earthenware. H 15 cm, diam 16 cm. Glazed, vertical, cylindrical form. Under-glaze figures in a landscape. Crack extends down from midpoint of wall and continues around the perimeter of the base. Carved wooden stand.
*80.245.1. Toronto, Canada. 6 Apr 79.

122. *Foo Dog,* ca 1800. Earthenware. H 39 cm. Seated figure with raised right paw resting on a ball. Unglazed lip, eye and toe areas. Light tobacco-brown glaze on the body. Lightly glazed rectangular platform-base with decorated, articulated, central column. Ear tips and platform corners have minor damage.
*80.245.3. Toronto, Canada. 6 Apr 79.

Sculpture, Ch'ing Dynasty (1644-1912 AD)

123. *Kwan Yin,* 18th c. Bronze. H 42 cm. Seated figure clothed in ritual attire holding a scroll. Decbration in enamel.
*80.245.4. Toronto, Canada. 6 Apr 79.

124. *Taoist Immortal.* Boxwood. H 34.7 cm. Deeply carved figure standing on a rockwood base, staff in left hand and scroll in right. Pendant, staff objects and other areas damaged.
*80.245.2. Toronto, Canada. 6 Apr 79.

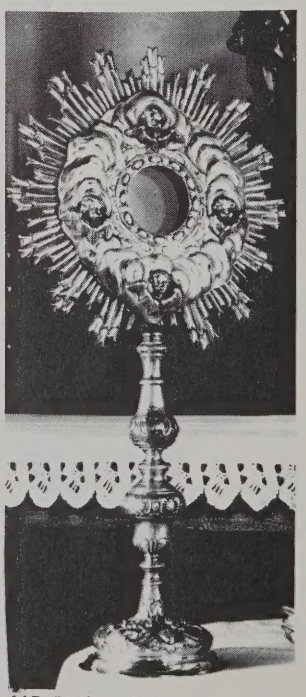
INDIAN

Sculpture, Buddhist - 5th C. AD

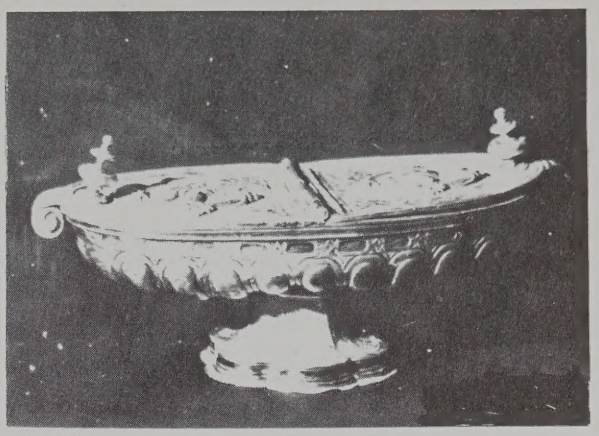
125. *Seated Starving Buddha.* Stone. Approx h 70 cm. Skeletal figure with robe lightly draped in repetitive folds around body, seated on a base decorated with a frieze of figures.
*80.246. Missing in transit from Iran. early 79.

112. Italian, 17th c

115. Italian, 18th c


117. Italian, 18th c

118. Italian



119. Italian

121. Chinese, late Kang H'si

122. Chinese, 19th c

123. Chinese, 18th c

125. Indian

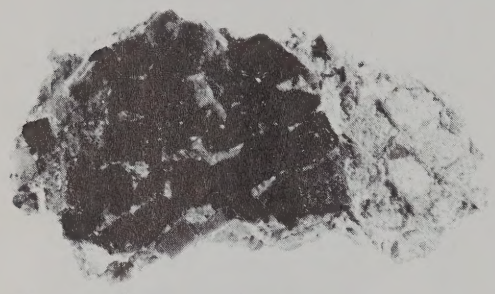
INDEX

American 1-2, 51-57, 74-77, 81
Bicci, Neri di, 30
Blum, June, 1
Bos, G. J., 7
Breitner, Georg-Hendrik, 8
Calder, Alexander, 51
Campion, George Bryan, 19
Canitas, Att to,49
Cerquozzi, Michelangelo, 36
Chinese 121-124
Christo, Javachef, 2
Clevely, John, 14, 15
Does, Simon Van der, 3- 4
Dutch 3-13, 90
Eilan, Nancy D., 53
English 14-22, 80
European 91-104
Favretto, Giacomo, 46
Flemish 23-24
Foster, Miles Birkett, 20
Fra Angelico, School of, 31
French 25-27, 78-79
Frudakis, Evangelos William, 54
Goupil, Leon Lucien, 25
Greek 82-83
Hem, Pieter van der, 12
Indian 125
Israels, Joseph, 9
Italian 28-47, 58-64, 105-119
Jacque, Charles Emile, 26
Lachaise, Gaston, 55
Landseer, Sir Edwin, 21
Lowry, L. S., 22
Mandredino Da Pistoia, 28- 29
Mastenbroek, Johann Hendrik van, 10
Mesdag, Hendrik Willem, 11
Neapolitan School, 37
Nelmbrecker, Dirck Theodor, 24
Neri, 105
Oldenburg, Claes, 56
Pennacchini, Domenico, 47
Portuguese 65-69
Rickey, George, 57
Rossi, Piera, 64
Rouault, Georges, 27
Rowlandson, Thomas, 16-18
Russell, Charles Marion, 52
Russian 84-89
Salvi, Giovanni-Battista, 38
Spanish 48-50, 70-73, 120
Steuben Glass, 81
Tiffany Studios, 74-77
Venetian School, 33, 39-40
Webster, William, 80
Wouwerman, Pieter, 5-6

Apse Decoration Fragment Vandalized

Thieves mutilated an early Byzantine (6th c AD) mosaic from the church of Panayia Kanakira at Lythrankomi, Carpass Peninsula, Cyprus. The original fragment consisted of a portion of a Madonna and Child with saints flanking her. There was also a decorative band with circular medallions of saint's heads. Only four small pieces remain.

The Kanakira mosaic before destruction.



What is now left of the mosaic.

Hearing on Art Multiples

New York State Attorney General Robert Abrams has invited those concerned with deceptive practices in the sale of art multiples to testify at hearings to be held in New York on November 12, 1980 and in Rochester on November 24. The hearings will gather information on the scope of deceptive practices in the production and marketing of contemporary art prints and multiples, and in the sale of reproductions as valuable originals. The Attorney General's office expects to develop proposals, including legislative proposals, to check these abuses.

The Attorney General estimates that the artforms addressed in these hearings—namely, limited-edition fine prints (lithographs), photomechanical reproductions, photographs, and multiple sculpture casts—represent the largest monetary component in the contemporary art market. The abuses to be addressed in the hearings are: the sale of photomechanical reproductions as fine prints, the abuses particular to the edition of posthumous works, and the misrepresentation of the size of limited fine print editions, through dual numbering, use of different paper for multiple editions, and issuance of numerous unnumbered "artist proofs."

According to Gustave Harrow, the Assistant Attorney General who has developed this study, "the principal problems confronting the purchasers generally arise from information which was *not* provided by the seller. On the other hand, generally in almost every sale of a multiple, the art merchant is in the position of knowing much more about works sold than the consumer. In the event a purchaser becomes aware of an unconscionable purchase and is forced to sue, the burden of proof can be discouraging. He may have the expense of an attorney and expert witness fees although his probable purchase price was moderate. As a result of this, and the difficulty of detection, many sellers are able to escape liability, though engaging in deceptive practices which are frowned upon by reputable dealers in the industry." The Attorney General is asking for testimony on all phases of the production, distribution, and marketing process, and for the recounting of experiences involving abuses. Following the hearings, various legislative proposals will be considered, including a bill developed last year by the Attorney General's office (New York Assembly Study Bill 10809).

Those wishing to submit statements may present their testimony at the hearing, in the 47th floor Public Hearing Room, 2 World Trade Center, beginning at 9:30 AM on November 12, or may submit a written statement within 30 days. For further information, contact Gustave Harrow, Assistant Attorney General, New York State Department of Law, 2 World Trade Center, Room 48-48, New York, NY 10047. Tel. 212/488-3382.

Recoveries

Amadeo Modigliani, *Portrait of Rachel Osterlind,* stolen in Paris, France, March 1979 (see *Art Theft Archive Newsletter,* summer 1979, no 23). Recovered summer 1980 in Paris.

Two revolvers stolen in Oklahoma City, Ok., Spring 1980 (see *Stolen Art Alert,* June 1980, nos 128-129). Recovered in Texas after a reputable collector there read an account of the theft in a national publication and provided information leading to their return.